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Vol. 389

SPOHR

Op. 47

Concerto No. VIII

(GESANGSSZENE)

For Violin and Piano

(SCHRADIECK)

$1.25

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Vol. 389

LOUIS SPOHR

Op. 47

Concerto No. VIII

In the Form of a Vocal Scena

(GESANGSCENE)

For the Violin

With Piano Accompaniment

Edited and Fingered by
HENRY SCHRADIECK

With a Biographical Sketch of the Composer by
PHILIP HALE

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New York

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S174583

LUDWIG SPOHR (in his autobiography he calls himself Louis) was born April 5, 1784, at Brunswick. His father, a physician, played the flute; his mother was a pianist and a singer. The boy's musical instinct was shown when he was four years old. At five, he began to study the violin. His first teacher was Riemenschneider, at Seesen, where Spohr's early years were spent. He then took lessons of Dufour, and he also composed. At Brunswick his teachers were Kunisch, a violinist, and Hartung, a pedantic organist, who was Spohr's only instructor in theory. His first appearance in public was at a school-concert, when he played a concerto of his own with great success. At the age of fourteen, he planned an artistic tour; but he could not even get a hearing at Hamburg. Returning to Brunswick, he won the favor of the Duke, who agreed to pay for his further instruction. In 1802 Spohr went to St. Petersburg with his new teacher Franz Eck. On this tour he wrote his first published violin-concertos and his opus 3. In 1804 Spohr played in several German cities, and the next year he became the leader of the Duke of Gotha's orchestra. He took for a wife Dorette Scheidler, a harper, who died in 1834; he wrote his first opera, which was performed in concert; he made tours with her, and alone; in 1809 he conducted the first Music Festival in Germany, at Frankenhausen; in 1811 he wrote his first symphony; and in 1812 he was called to Vienna, where he had made his first appearance that year, as conductor of the Theatre An-der-Wien. In 1815 he left Vienna and made a tour in Italy. In 1817 he became the conductor of the opera at Frankfort, where his "Faust" was produced the next year. In 1820 he visited England, and introduced the baton for the first time into a Philharmonic Concert at London. On his way back to Germany he stopped in Paris and gave a concert at the Opéra. New Year's day, 1822, he entered on his duties as Hofkapellmeister at Cassel to the Elector of Hessen-Cassel, and he remained there for the rest of his life. Here he produced operas of his own, ("Jessonda", July 28, 1823), formed a string-quartet, and composed. In 1826 he conducted the Festival at Düsseldorf, and in 1831 he finished his Violin-school. His "Calvary" was brought out at Cassel in 1835. In 1842 he produced Wagner's "Der fliegende Holländer"; for, although he could not appreciate Beethoven and Weber, he foresaw the greatness of Wagner. He revisited London and Paris; and in the latter town the conservatory orchestra honored him by a special performance of his "Consecration of Tones". In 1847 he was again in London. On his return he was interested in politics; there was friction between him and the elector, who refused to sign his leave of absence. Spohr left, without leave, for a long vacation, and a four-year lawsuit, which he finally lost, was the result. July 15, 1852, his "Faust" was brought out at Covent Garden, in Italian, under his own direction. In 1853 he produced "Tannhäuser" at Cassel. The same year he made his sixth visit to England. His strength began to fail, and in 1857 he was pensioned, against his will. The same year he broke his arm and had to give up playing. His last appearance in public was April 12, 1859, when he conducted his "Consecration of Tones" at a charitable concert by the Meiningen Court Orchestra. He died at Cassel, Oct. 22, 1859. His second wife, Marianne Pfeiffer, whom he married in 1836, did not die until January 4, 1892. A statue was erected to him in 1883.

Opinions differ in regard to his personal character. It would appear from examining the evidence that his person was dignified, his character pure and honorable. To the outside world he seemed, however, cold and ungracious. Chorley never saw him smile, and records him to have been without social courtesy. "Spohr's (self-assertion) was a case of callous, bovine indifference to every one except Spohr. He did not care—rather he did not know—whom he trampled down, under the flat hoof of his intense preoccupation". Yet, if his behavior showed phlegmatic self-importance, and if "he would sit dry, solemn, and inattentive, without one solitary kind word to say to younger musicians", on the other hand he took the greatest interest in fighting for the cause of Wagner, whom he considered the greatest of all living composers. His autobiography (1860) shows, unmistakably, sincerity of thought and purity of mind. As Paul David well says, "there was in Spohr, both as man and as artist, a curious mixture of the ultra-Conservative, nay almost Philistine element, and of the radical spirit".

His works are about 200 in number, embracing 9 symphonies, 17 violin-concertos, much chamber-music, overtures, 4 oratorios, 10 operas, psalms, songs,—in fact, there is hardly any form of music at which he did not try his hand.

As a violinist, Spohr, perhaps, showed a little the influence of Rode, whom he admired greatly; but in his maturity, his style was individual. He laid great stress on the importance of treating the violin as a singing-voice. They say that his tone was indescribably broad and pure, his touch subtle and delicate; his phrasing never to be forgotten for its refinement and absolute artistry. His hand was large, and his double stopping easily accurate in the most difficult passages. He disliked the free bowing of Paganini. His pupils were many, nearly 200 in number; the best known were F. David, Böhm, Hubert Ries, Bott, St. Lubin, the Bargheers, Kömpel, and Moritz Hauptmann.

As he played, so he composed, for the violin. To the virtuosi of to-day his compositions do not seem difficult, but they are valuable in themselves, and they preserve the great qualities of the classical Italian and French schools. They are serious and artistic; they treat, legitimately, a noble instrument.

In these, as in his other compositions, while Spohr thought himself a follower of Mozart, he shows himself to be in reality a romanticist. He was immoderately addicted to chromatic modulation, and his use of it, controlled by a feeling of duty toward classic predecessors, often reduces his work to level and monotonous sweetness. His operas, though one or two are occasionally given in Germany, are undramatic, and the sweetness, as in his oratorios, cloys. Perhaps he was, as a musician, too amiable; surely he was not a revolutionary, although he exerted a real influence; nor was he highly endowed with the creative faculty. As a musician, he was not aggressive or daring enough to seize a great opportunity. He believed in the ability of a composer to convey emotions through absolute music; in carrying out this belief he was not successful. Though his compositions are more and more disappearing from opera-house and concert-room, they must command respect; and no violinist can afford to neglect his admirable contributions to violin-literature. PHILIP HALE.

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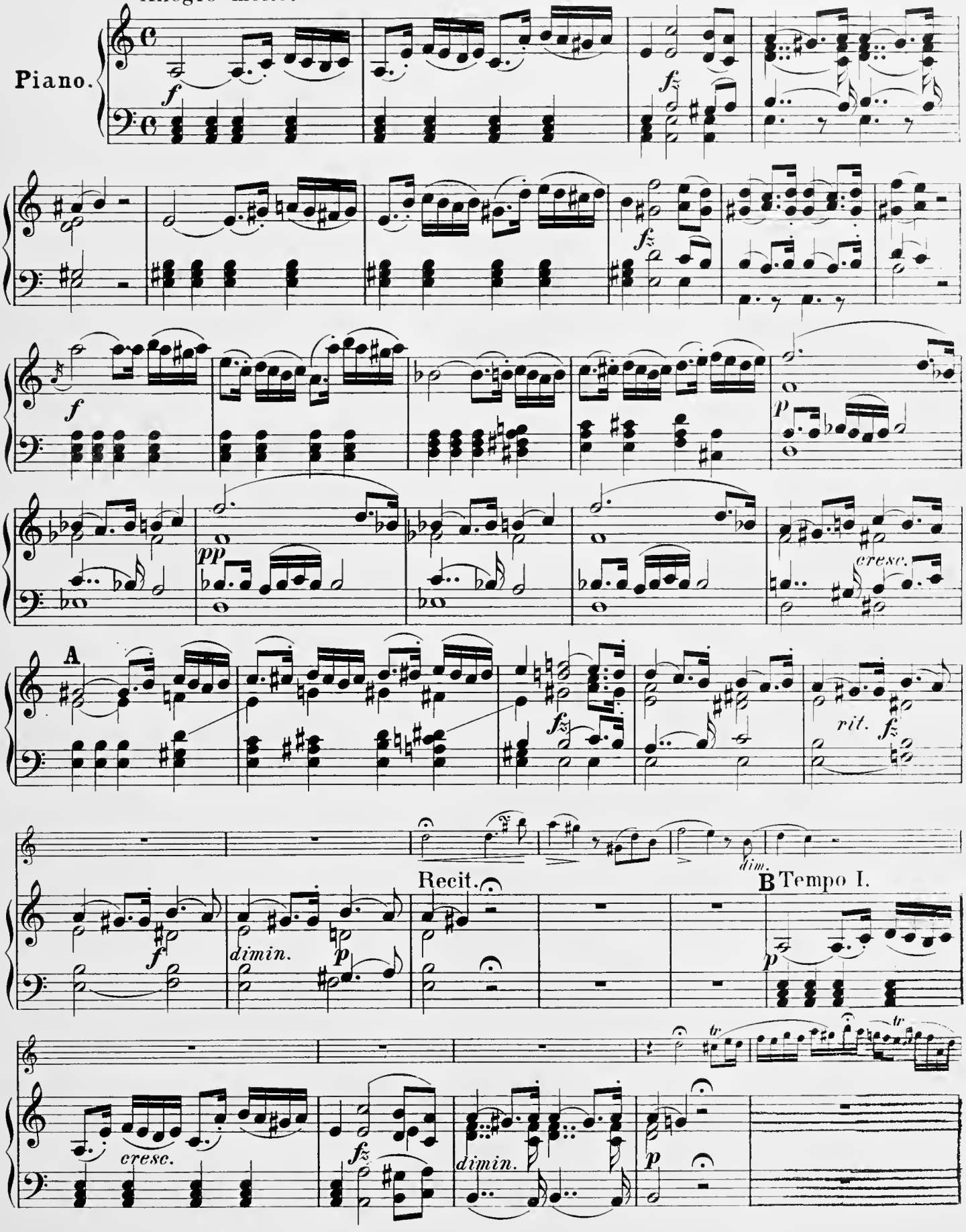
Concerto Nº 8.

In the Form of a Vocal Scena.

LOUIS SPOHR. Op. 47.

Allegro molto.

Piano.



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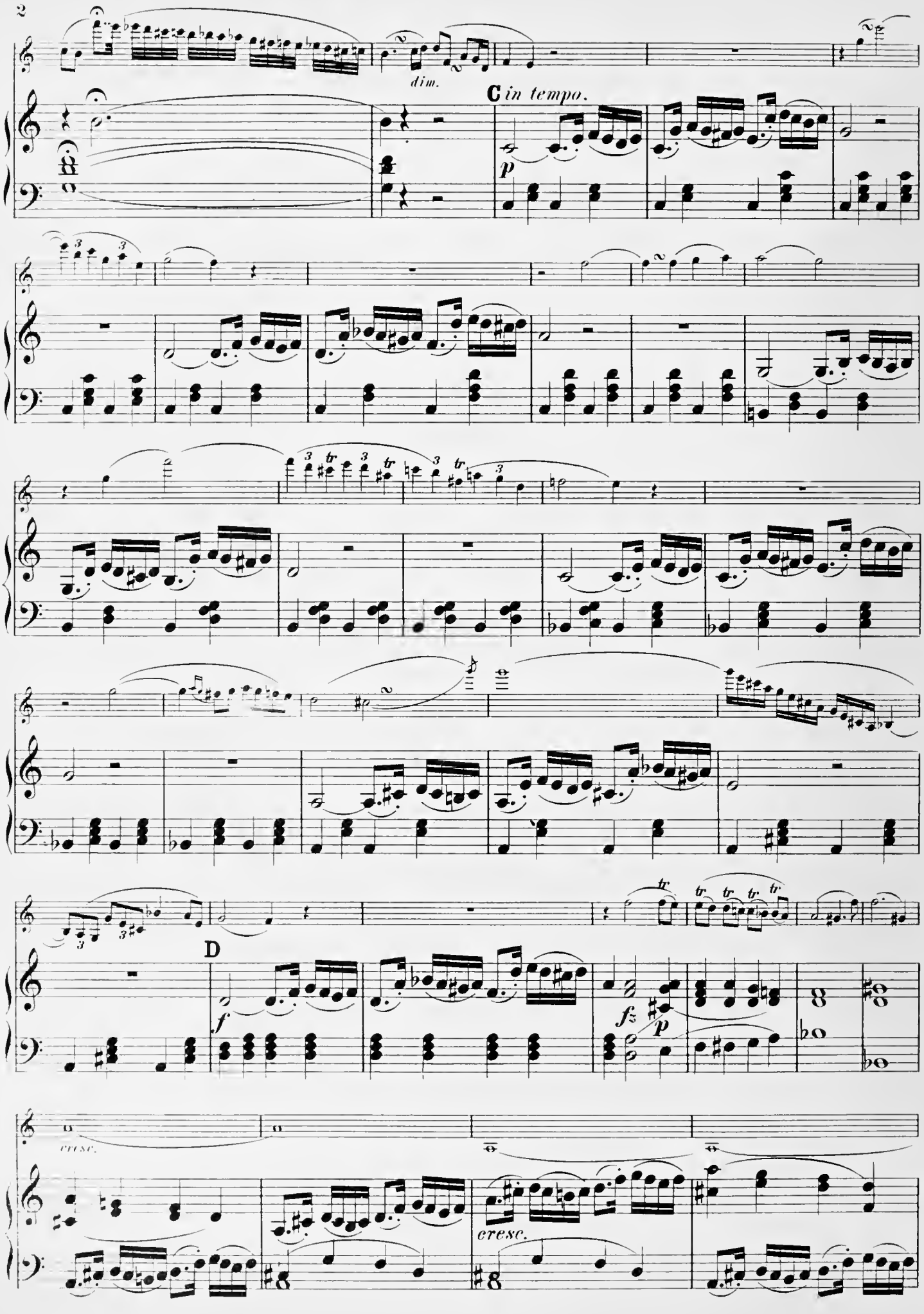
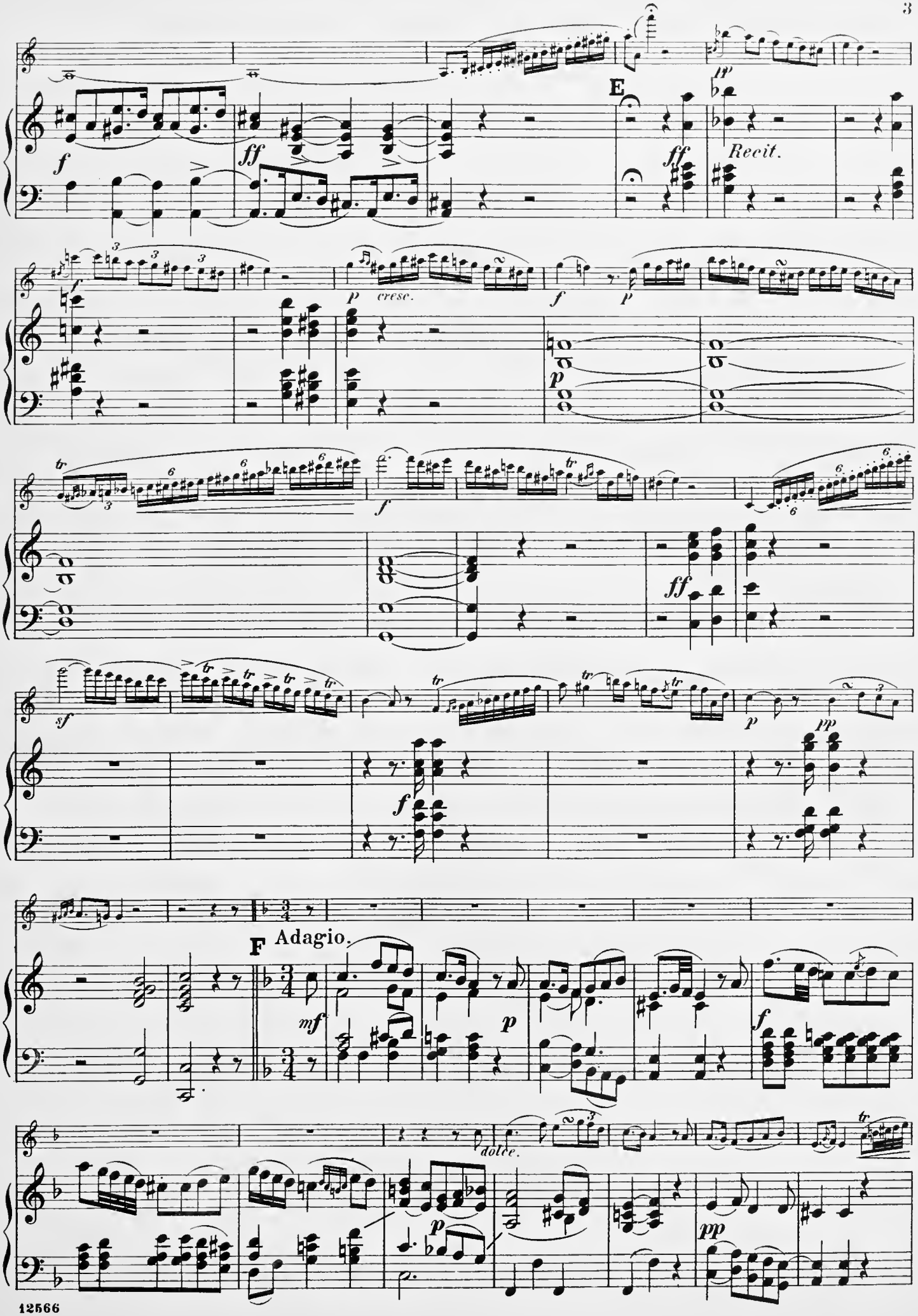
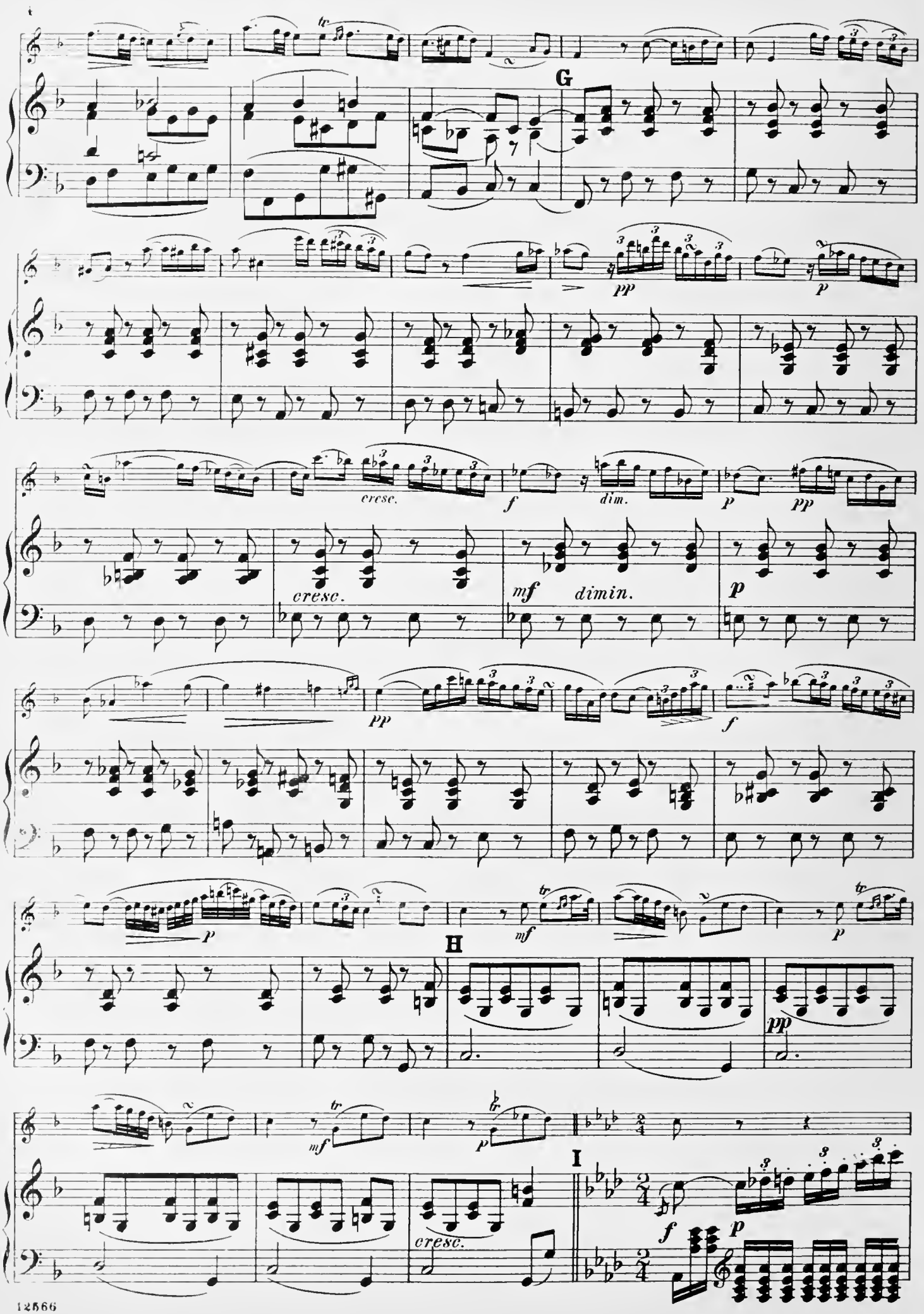
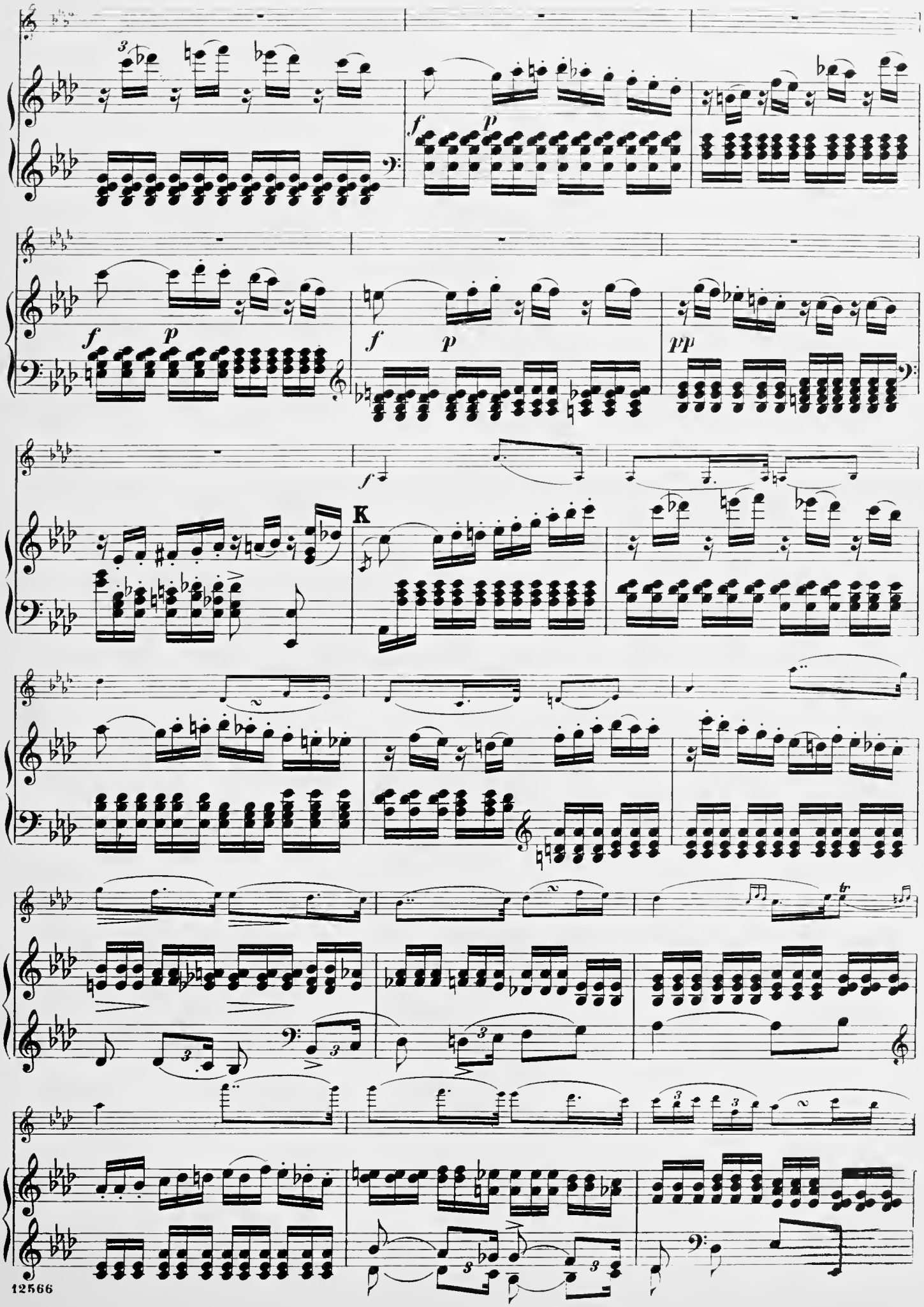
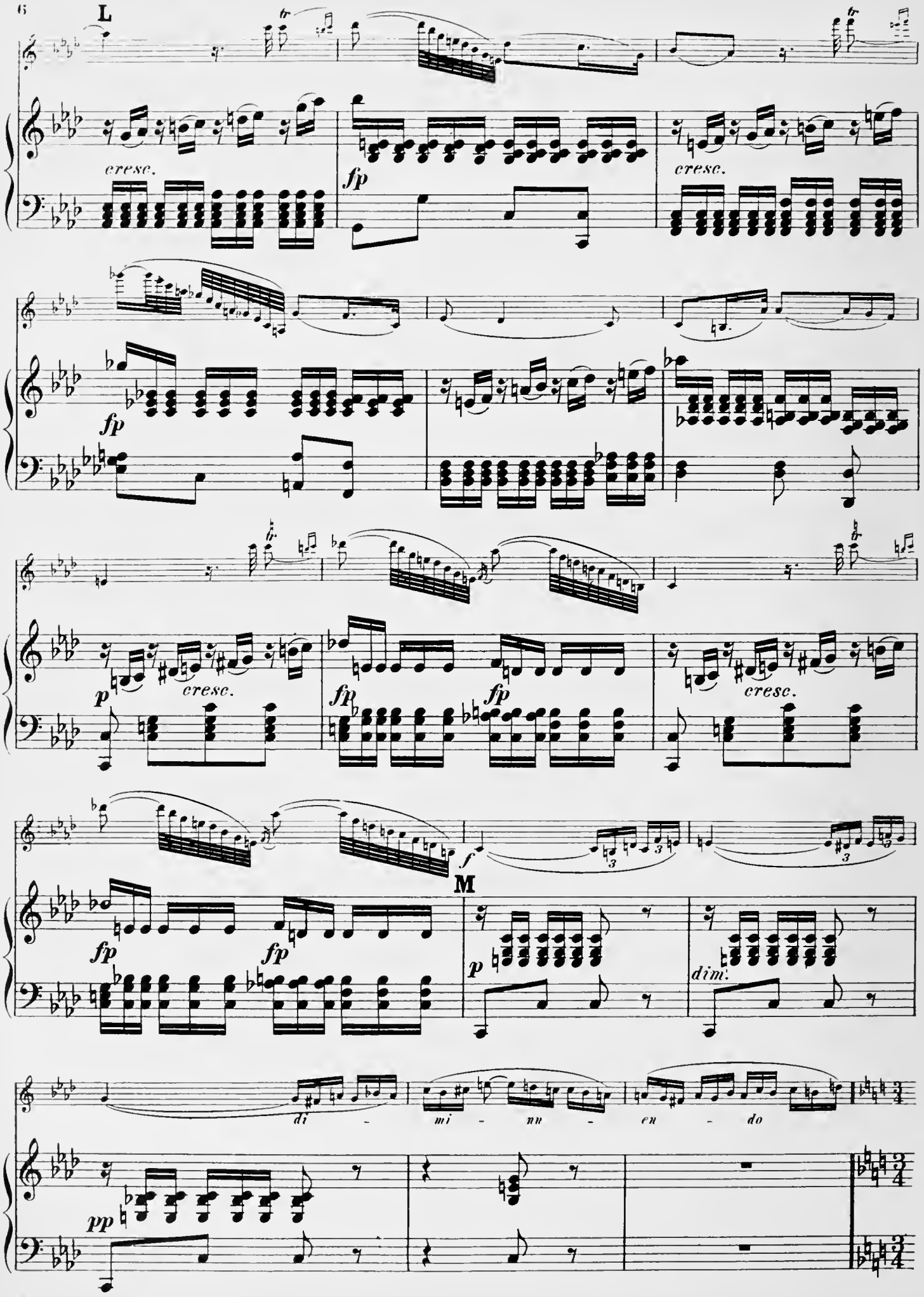
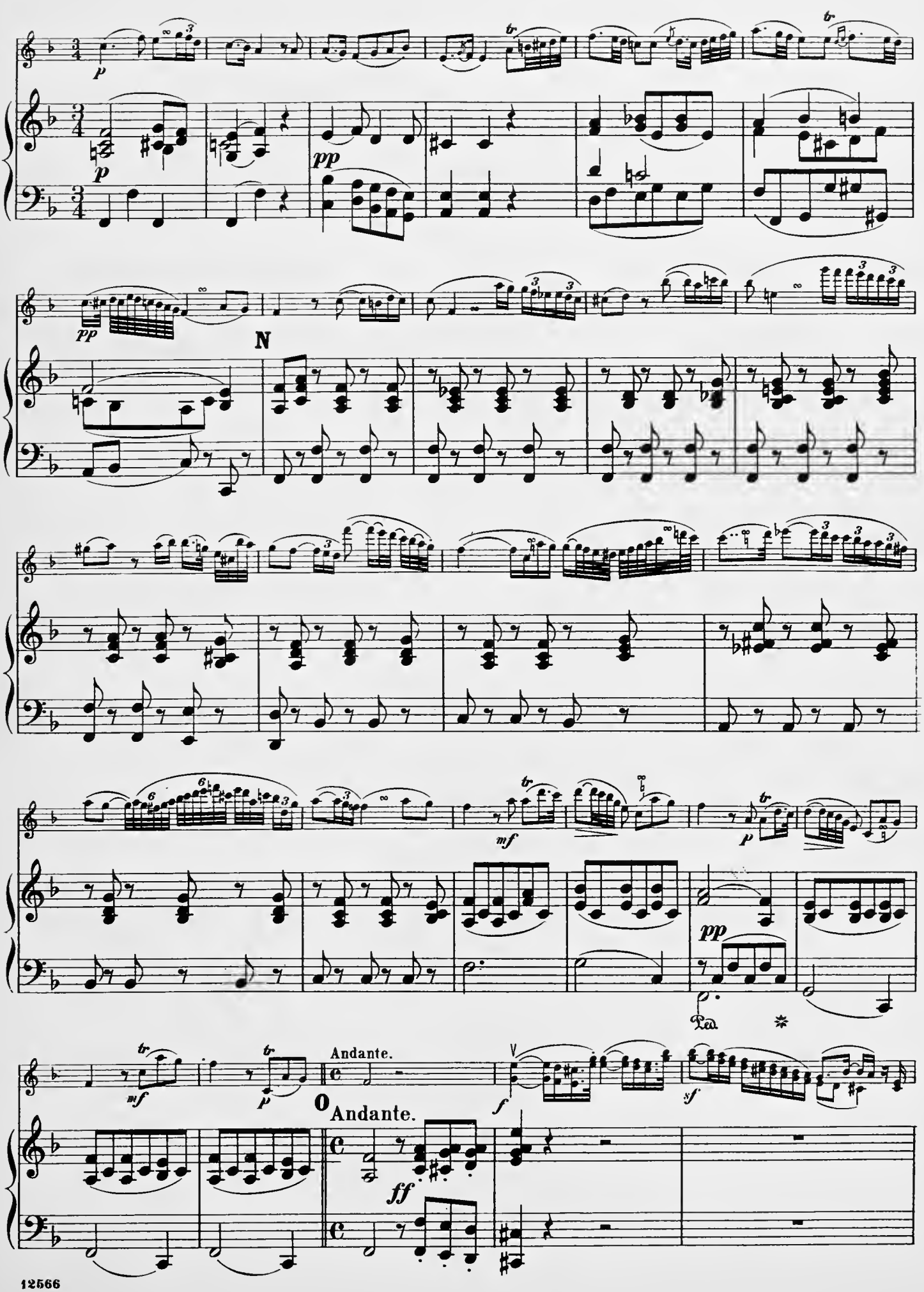

dim.
C in tempo.
p
D
f
fz
p
cresc.
cresc.

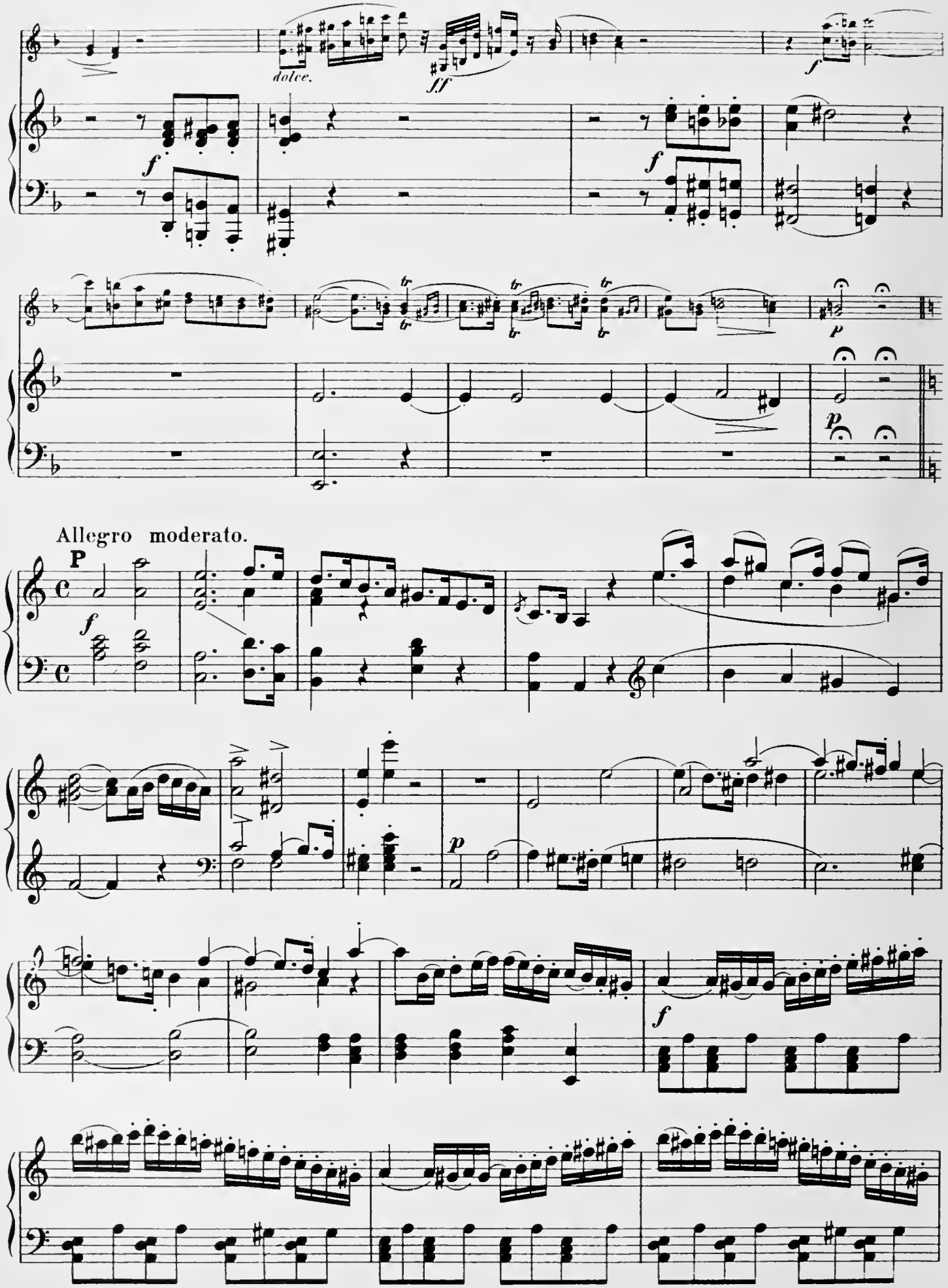

E
Recit.
F
Adagio.
dolce.

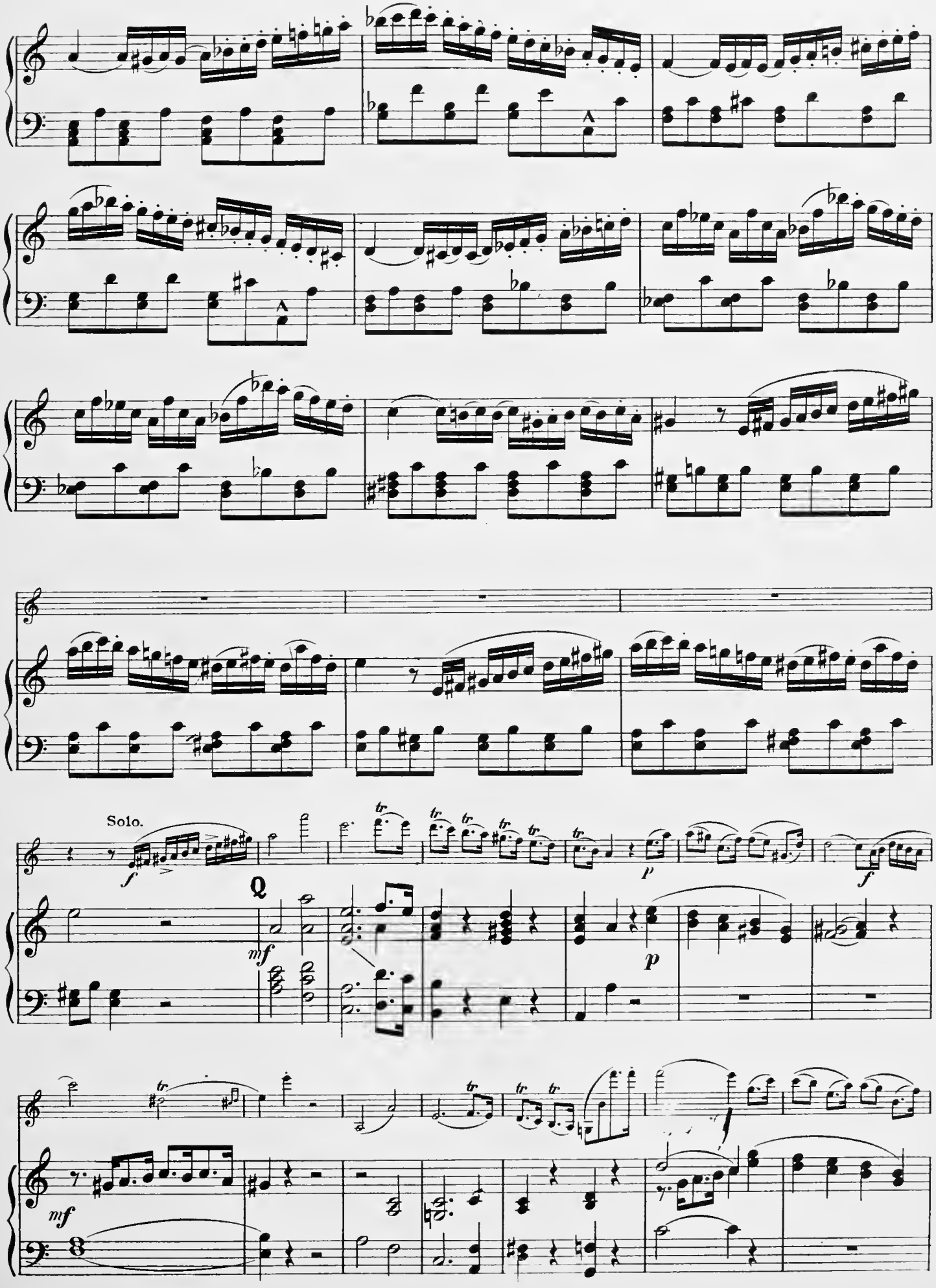

G
pp
p
cresc.
f
dim.
p
pp
cresc.
mf
dimin.
p
pp
f
p
mf
H
pp
mf
p
cresc.
I
f
p

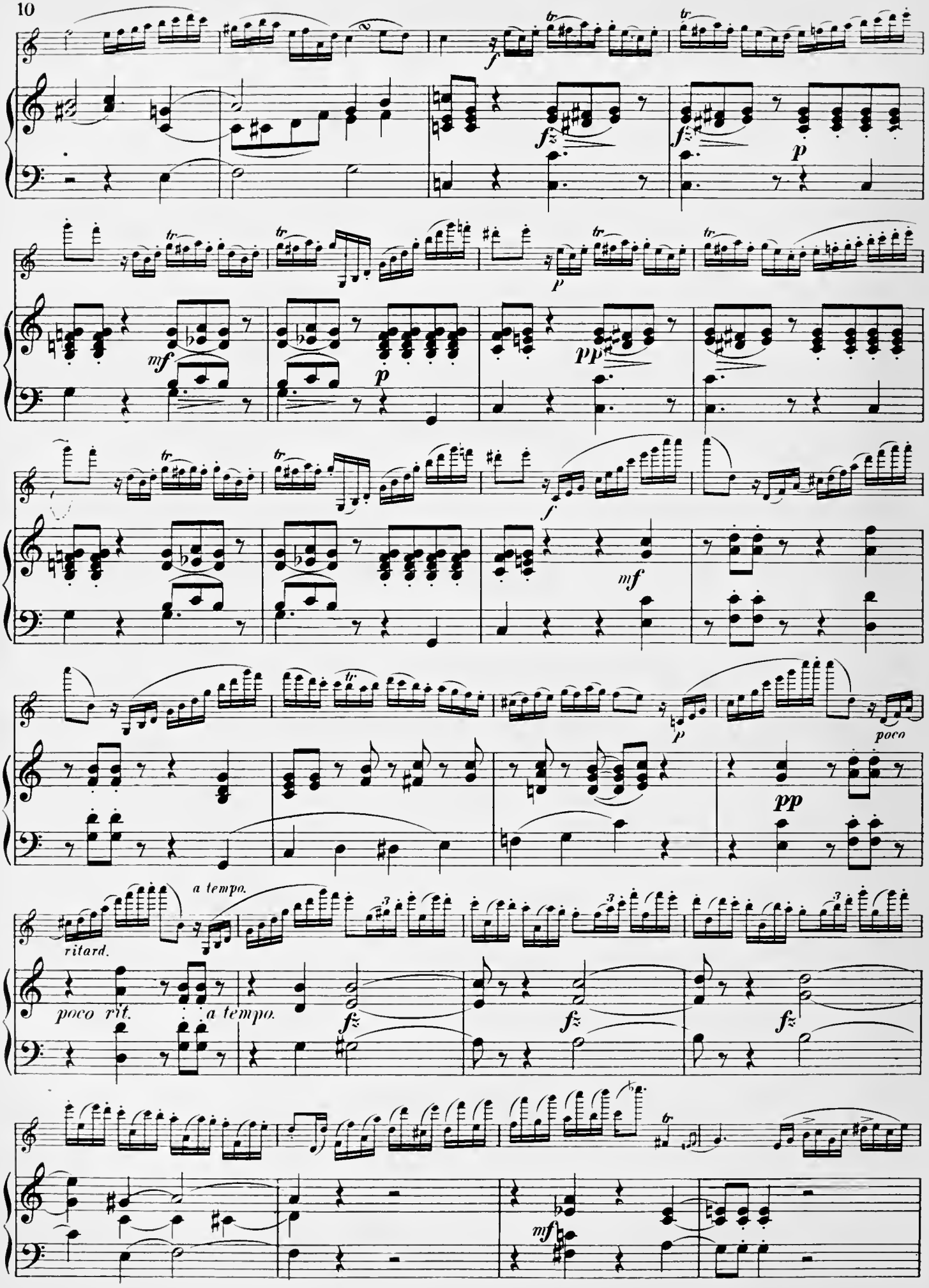

K

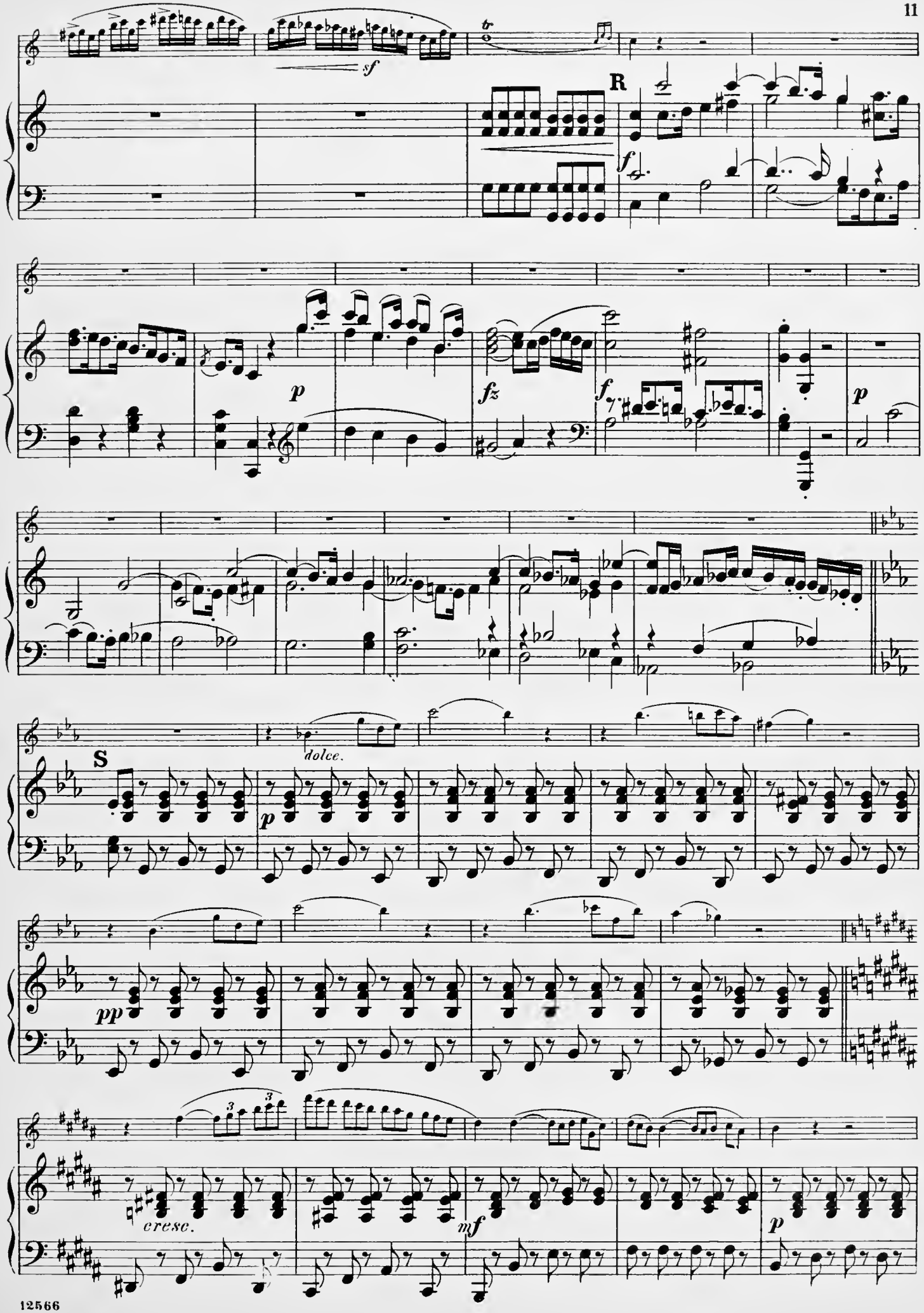

L
cresc.
fp
cresc.
fp
p
cresc.
fp
fp
fp
cresc.
f
M
fp
fp
p
dim.
di - mi - nu - en - do
pp

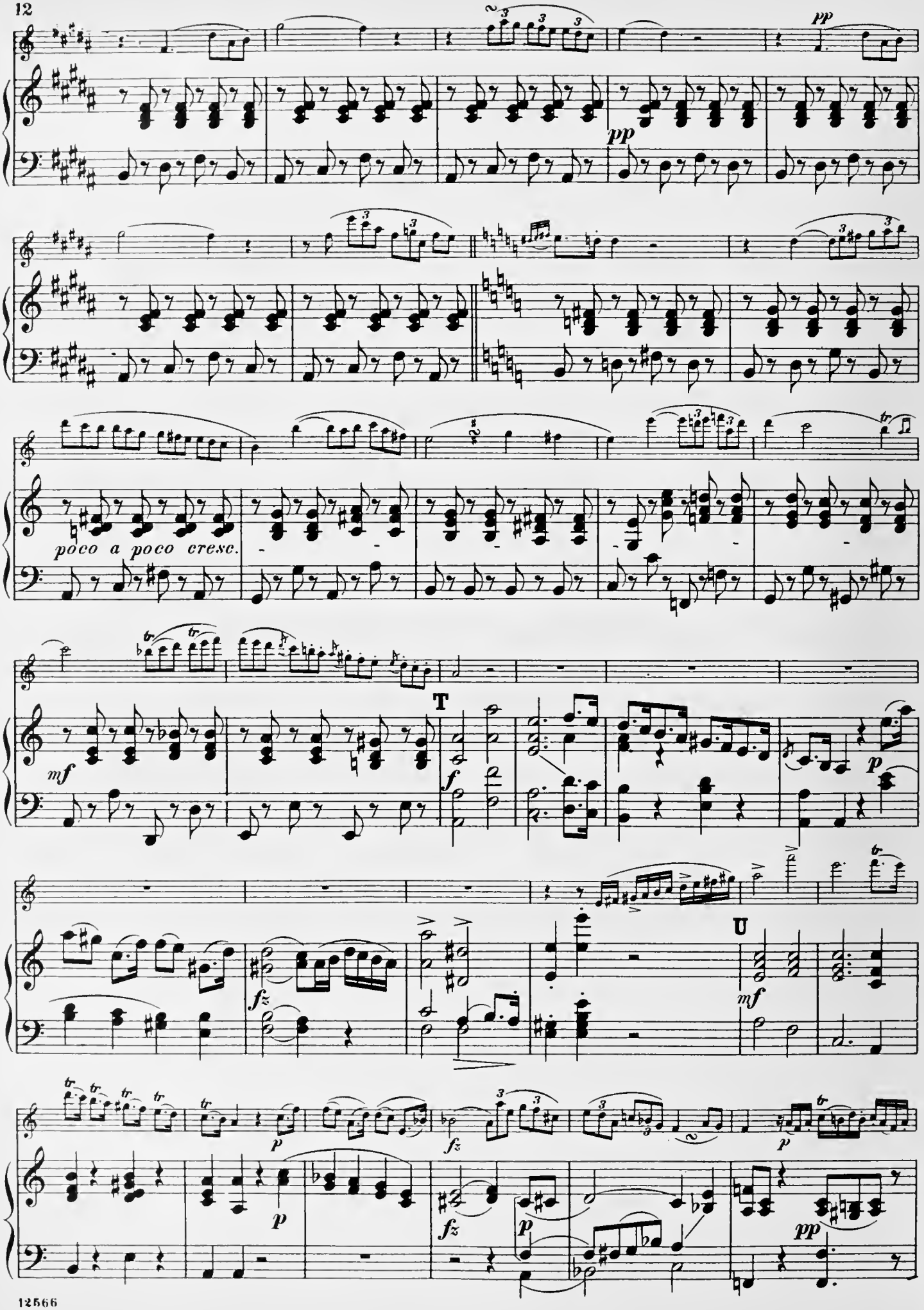

N
Andante.
O
Andante.

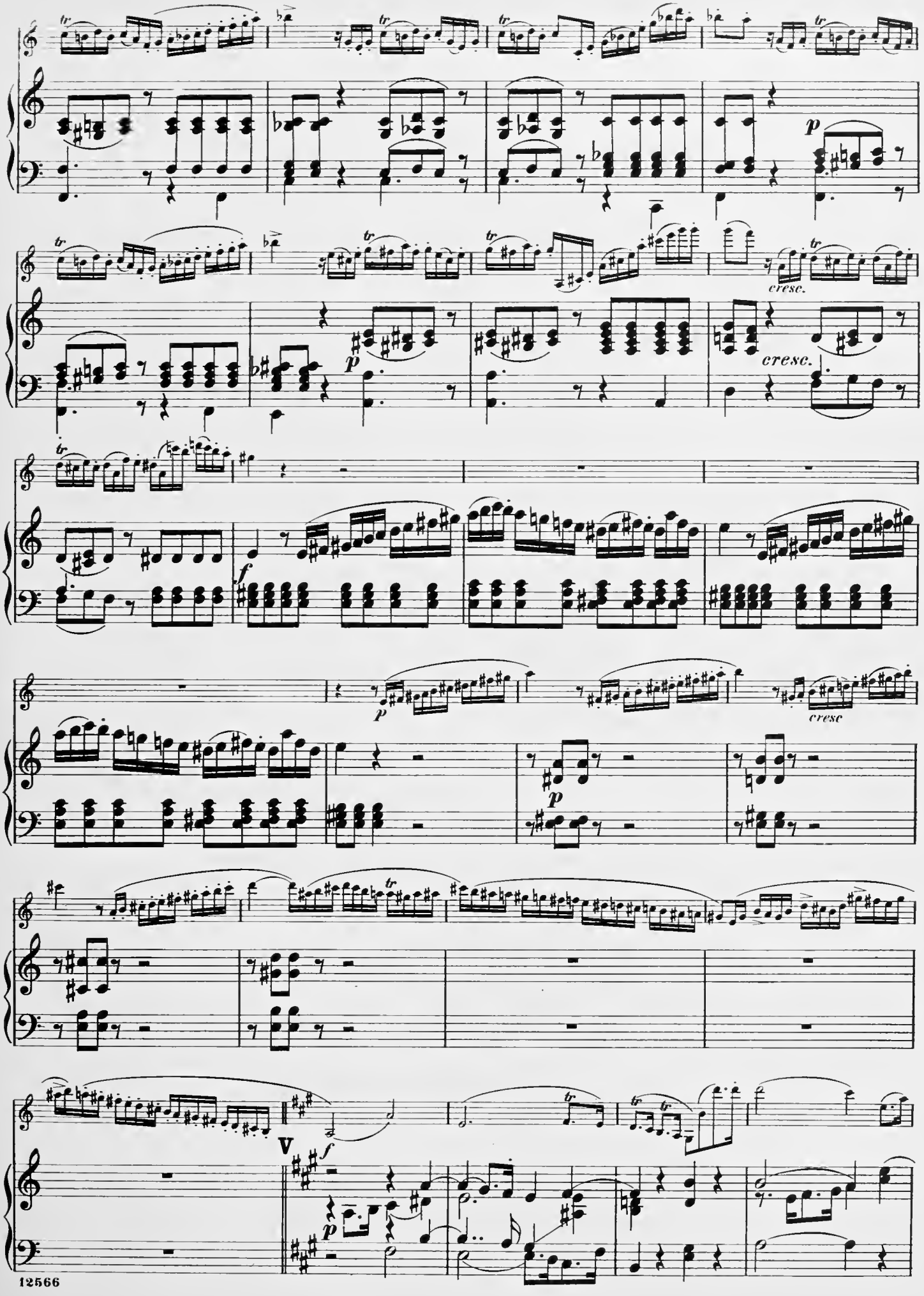

dolce.
ff
f
f
f
p
p
Allegro moderato.
P
f
p
f

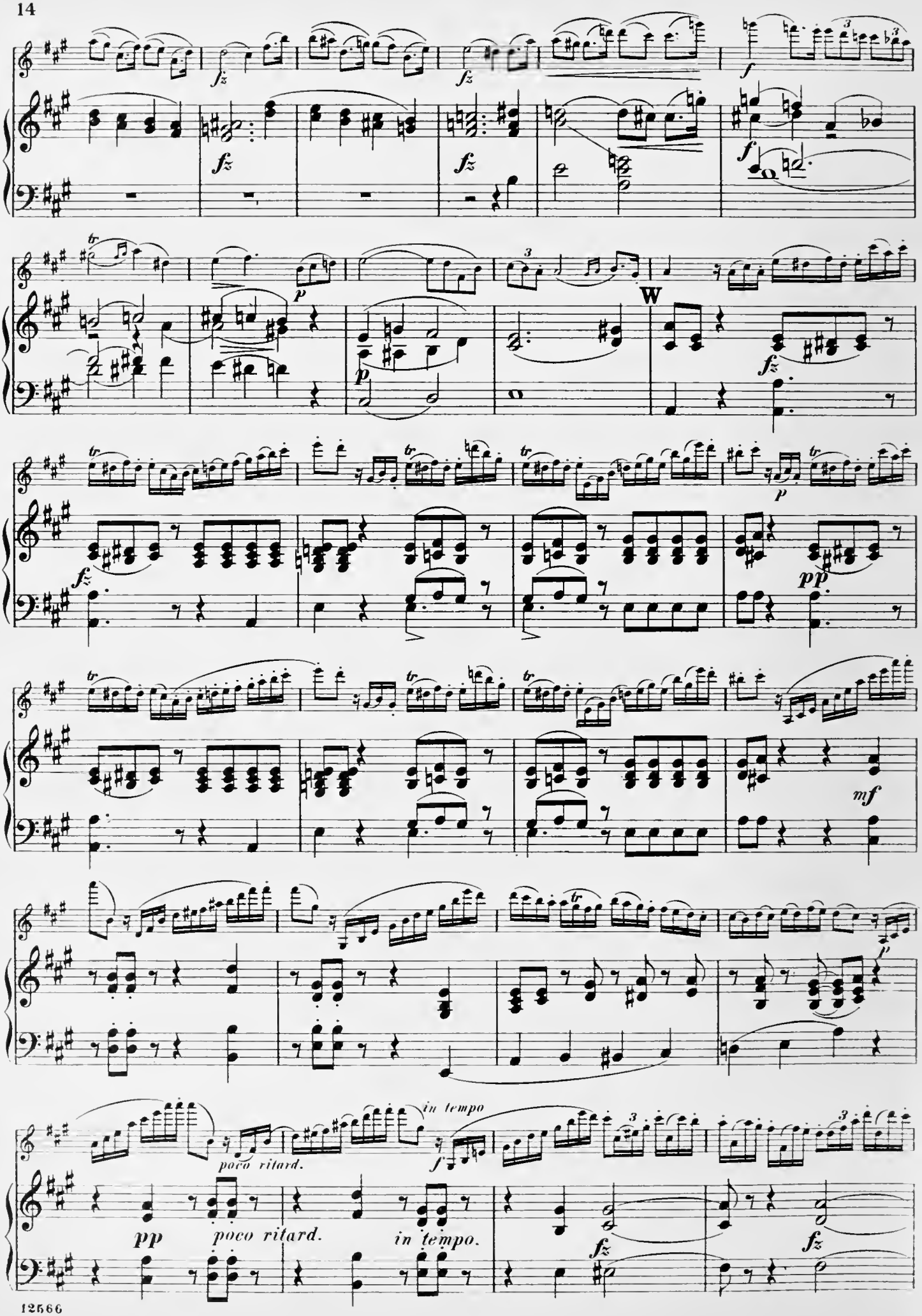

Solo.
Q

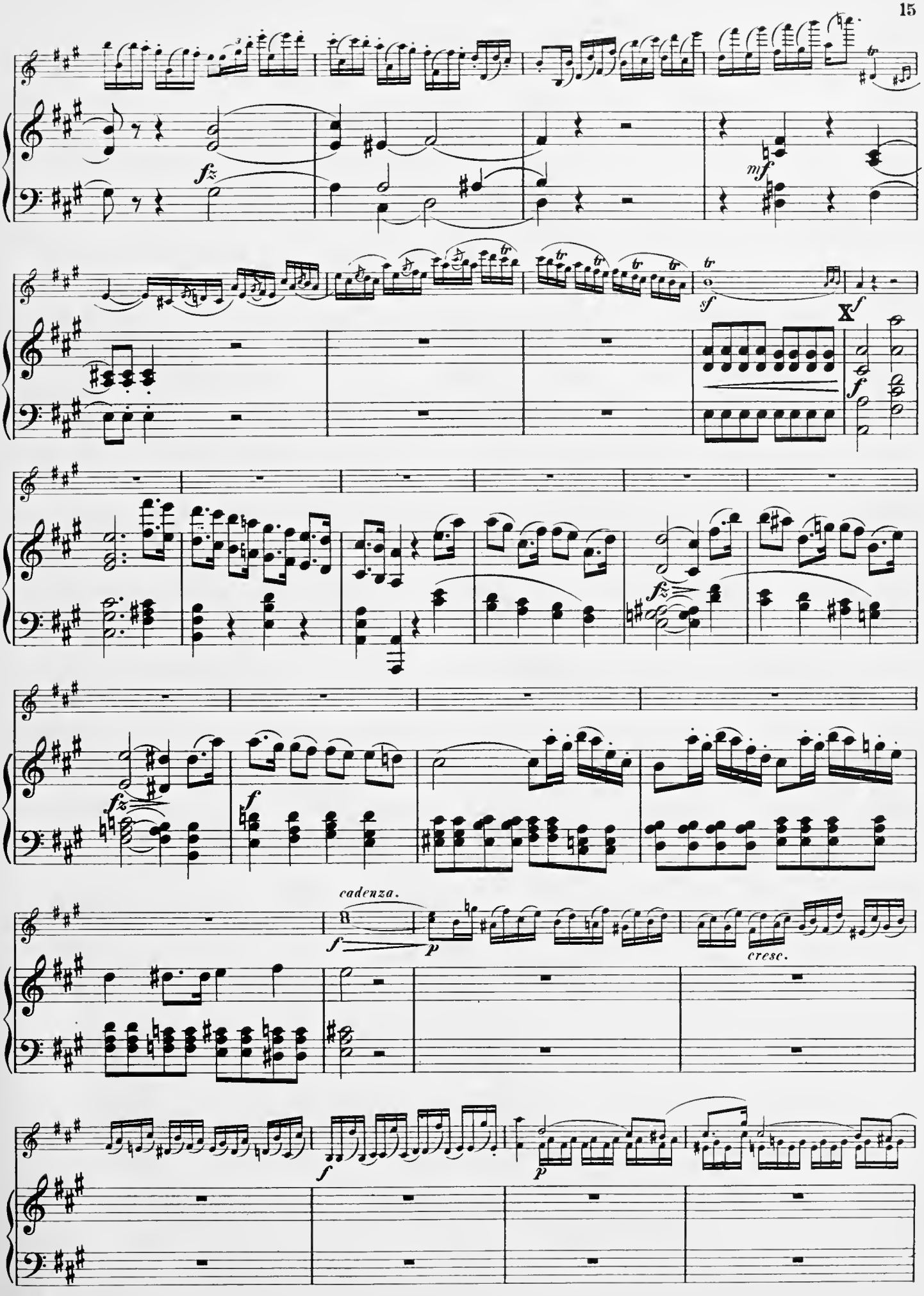

f
tr
f
p
mf
pp
poco
ritard.
a tempo.
poco rit.
a tempo.
fz

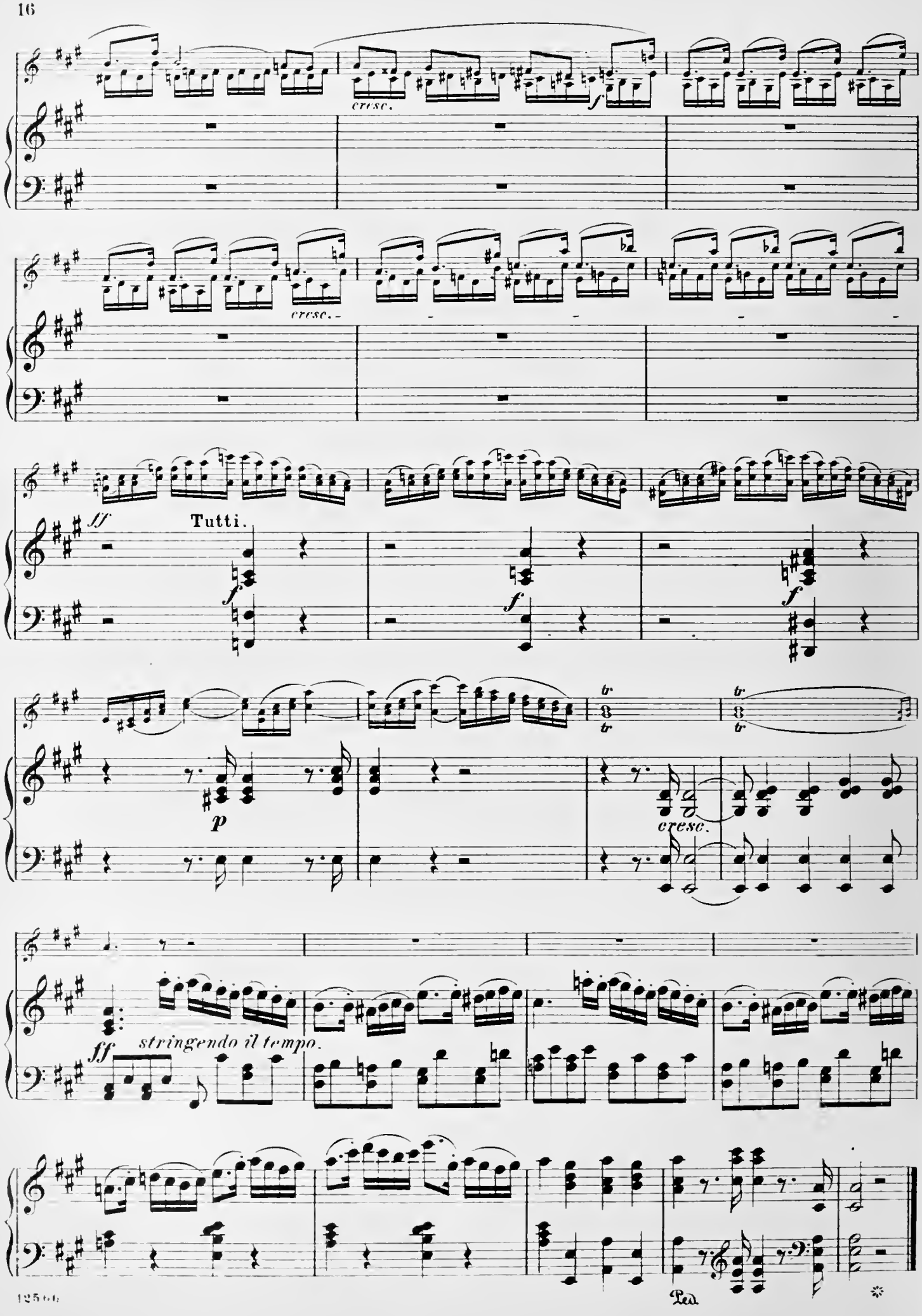

sf
R
f
p
fz
f
p
S
dolce.
p
pp
cresc.
mf
p


pp
pp
poco a poco cresc.
mf
T
f
p
fz
U
mf
p
fz
p
p
pp


cresc.
cresc.
cresc
V


W
poco ritard.
in tempo
pp
poco ritard.
in tempo.


fz
mf
sf
f
fz
f
fz
cadenza.
f
p
cresc.
f
p


cresc.
f
cresc.
sf
Tutti.
f
f
f
p
tr
tr
tr
tr
cresc.
ff
stringendo il tempo.
Ped.
*

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Violin

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Vol. 389

LOUIS SPOHR

Op. 47

Concerto No. VIII

In the Form of a Vocal Scena

(GESANGSSZENE)

For the Violin

With Piano Accompaniment

Edited and Fingered by
HENRY SCHRADIECK

With a Biographical Sketch of the Composer by
PHILIP HALE

G. SCHIRMER, INC.
New York

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⊓ Down-bow.
V Up-bow.

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Concerto No. 8.
In the Form of a Vocal Scena.

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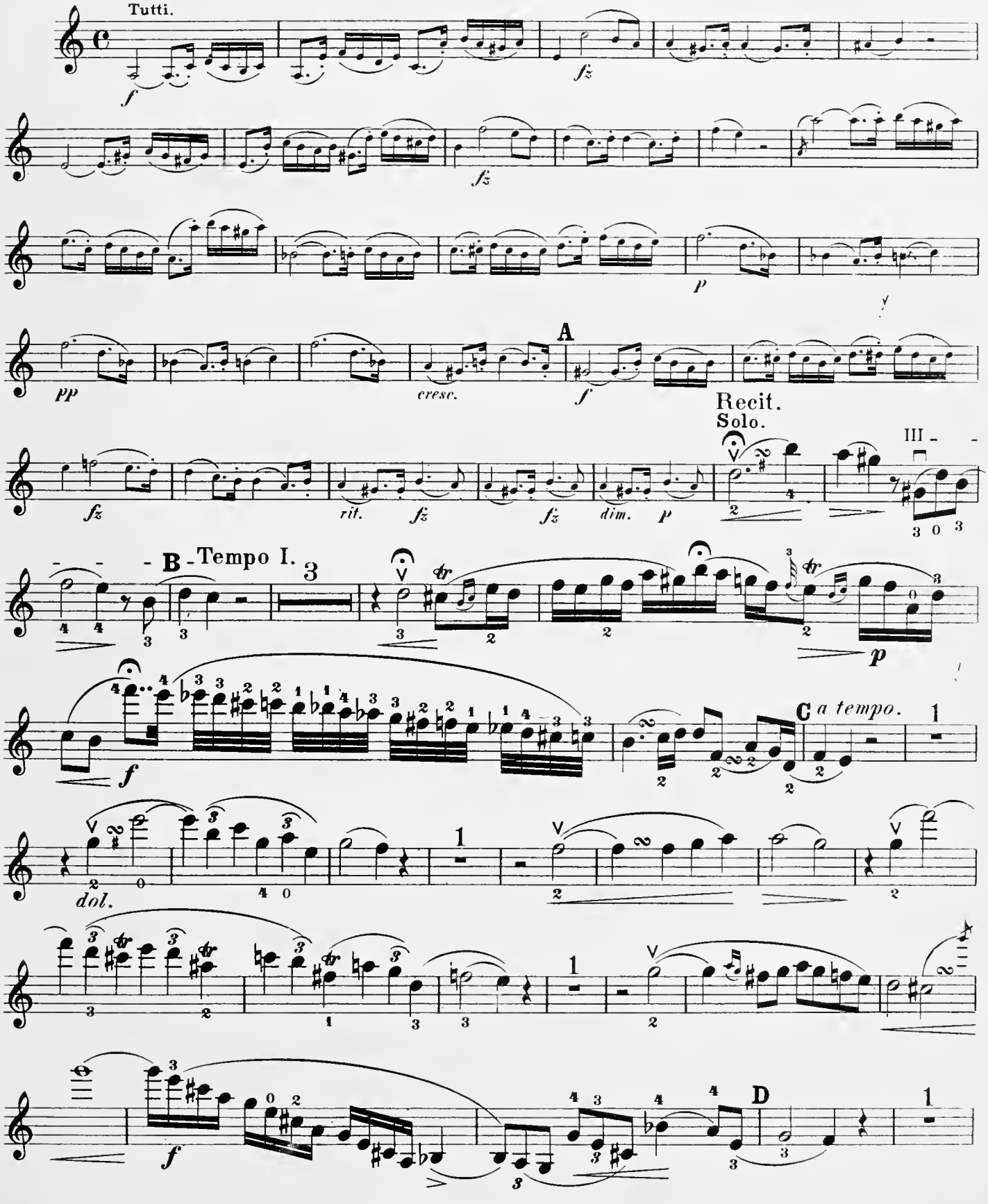
Violin.

LOUIS SPOHR. Op. 47.

Allegro molto.

Tutti.



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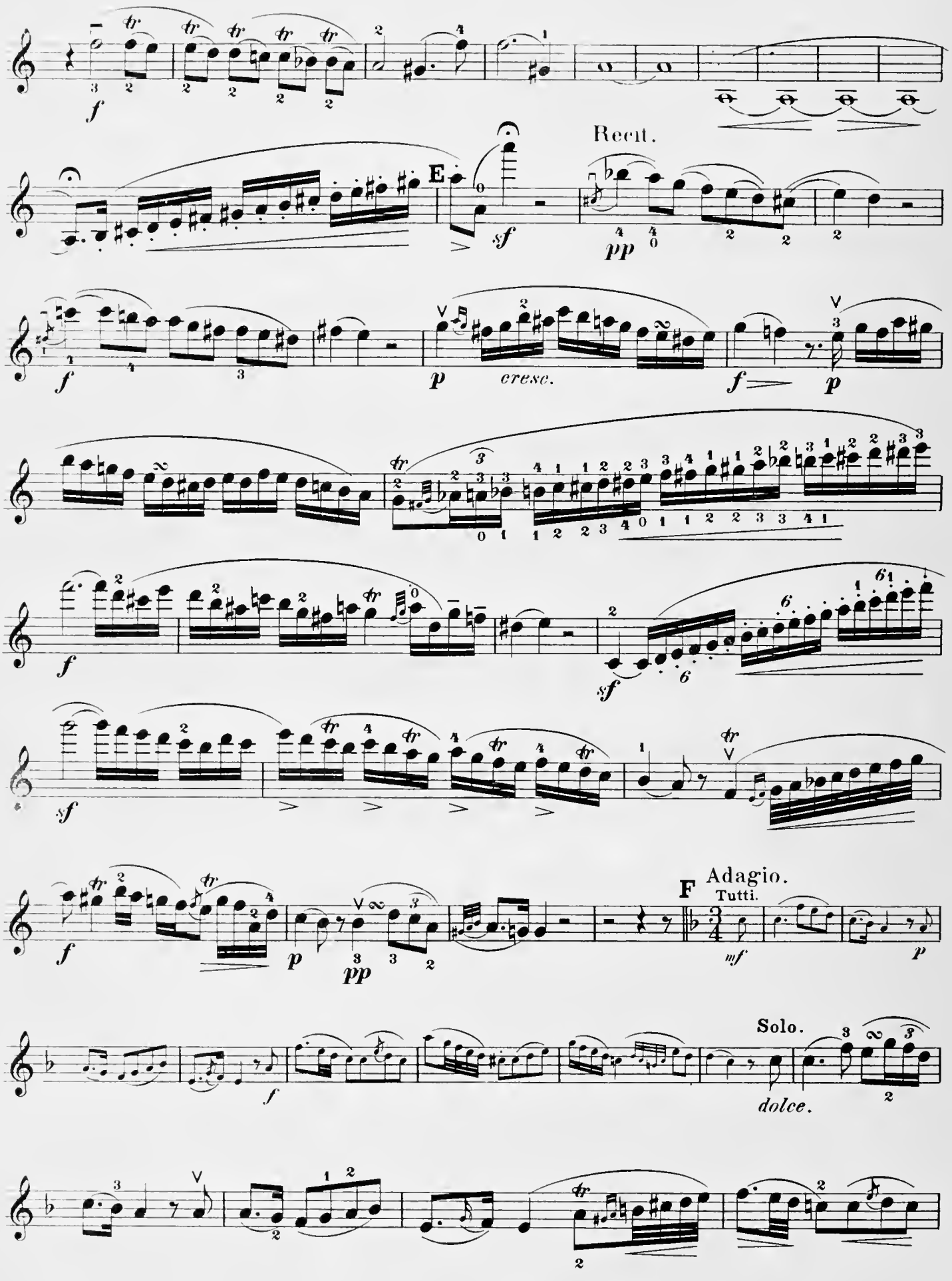
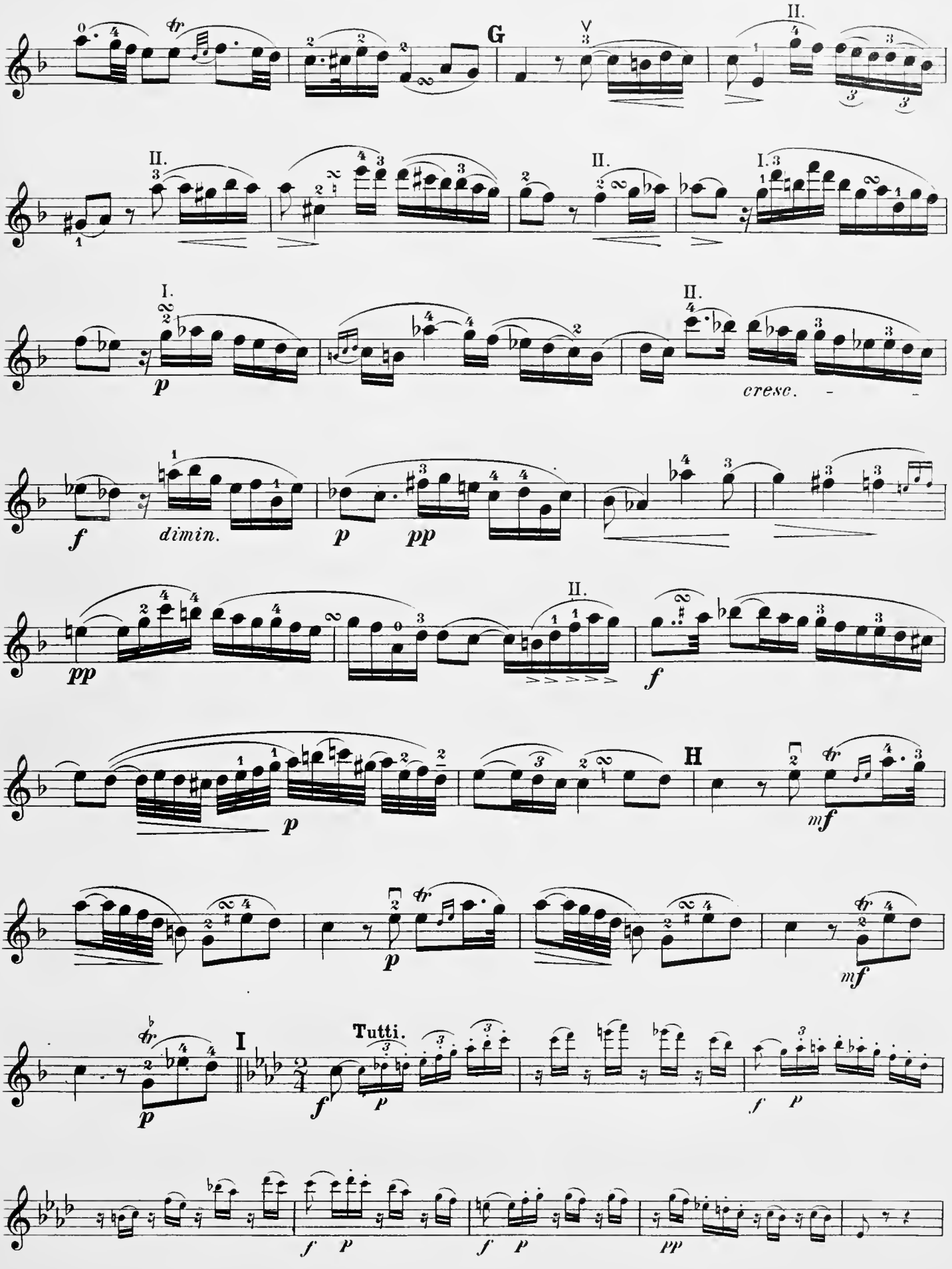
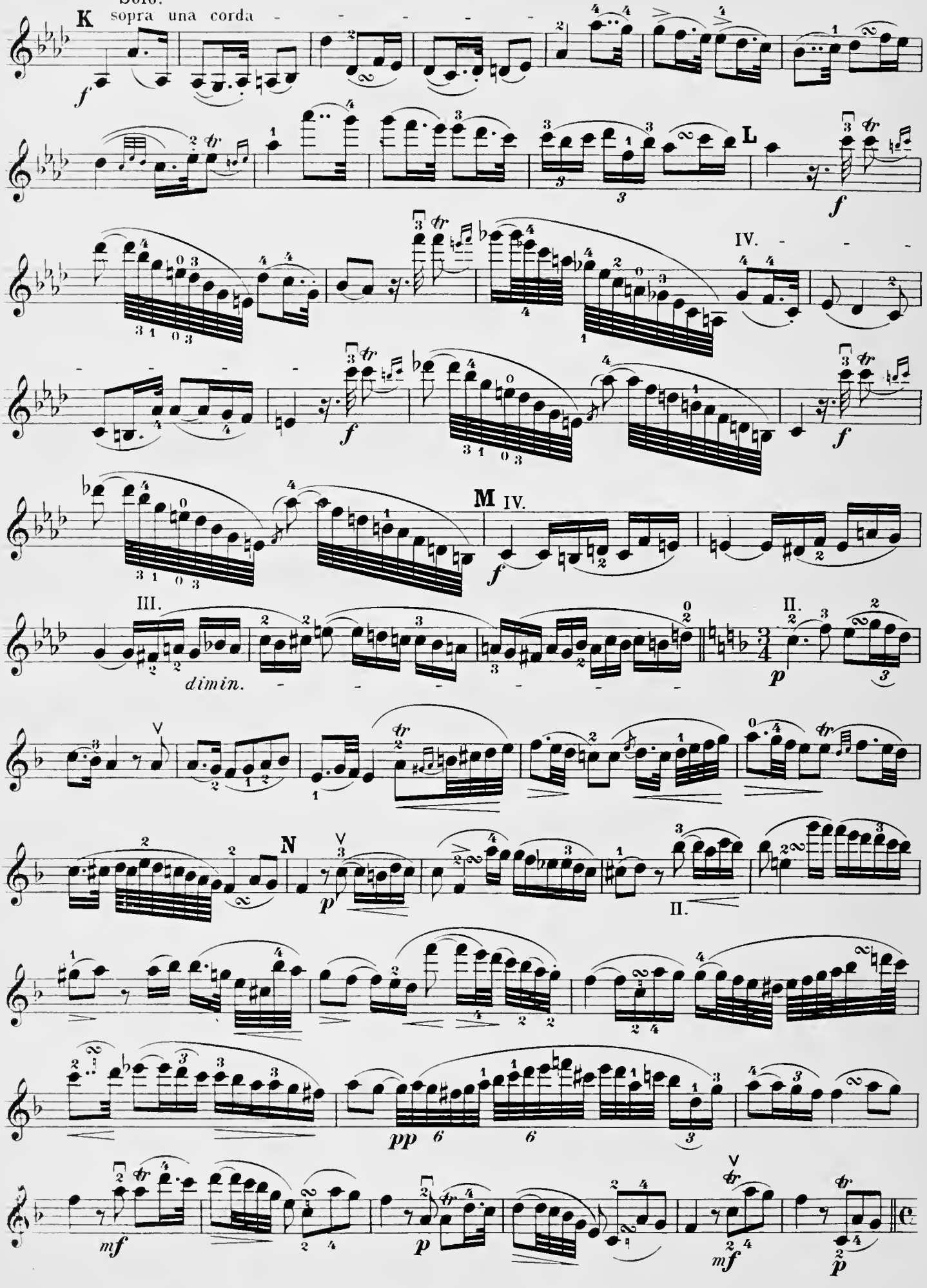
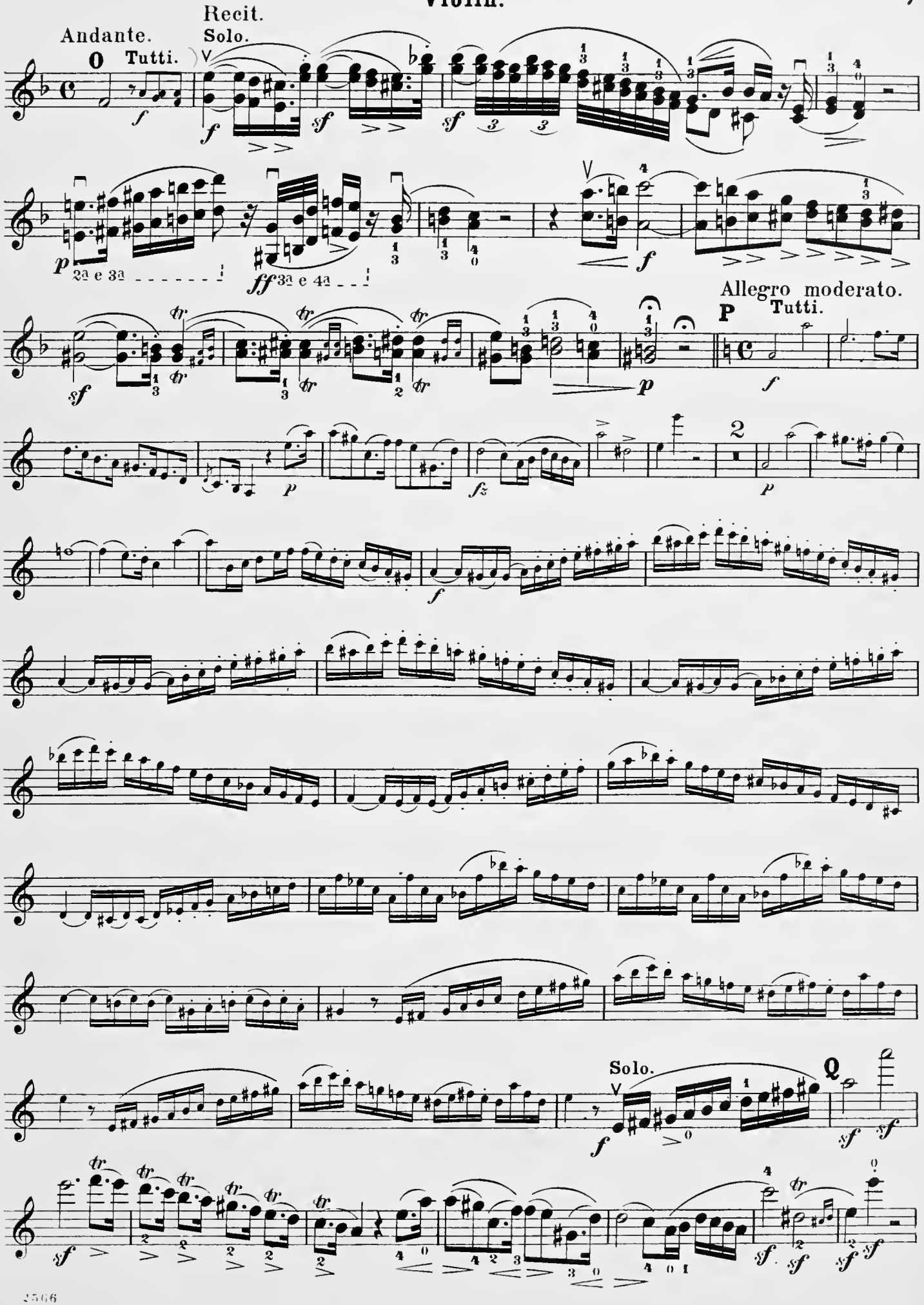
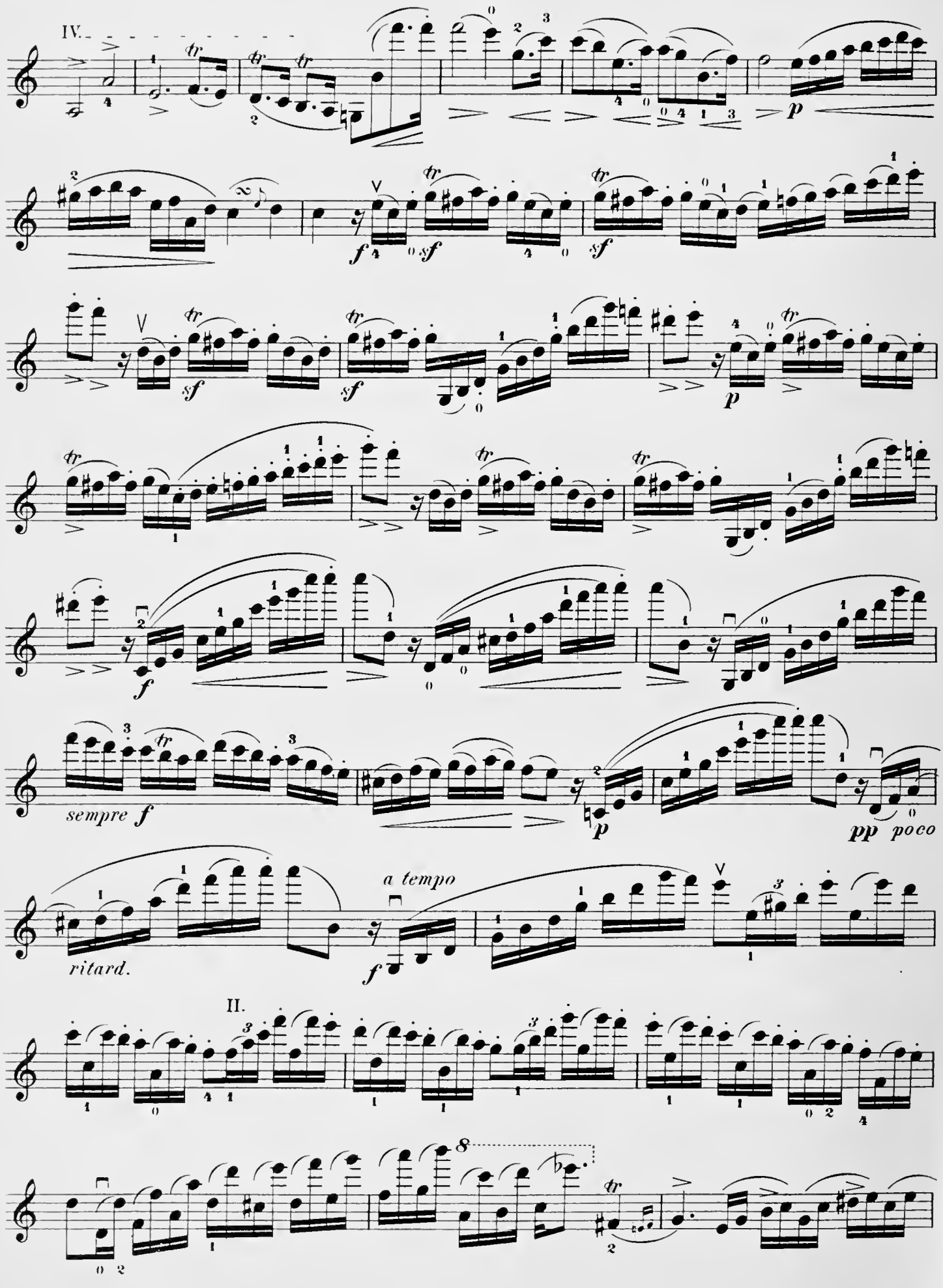

f
Recit.
E
sf
pp
p
cresc.
f
p
f
sf
f
sf
f
p
pp
F
Adagio.
Tutti.
mf
p
Solo.
f
dolce.

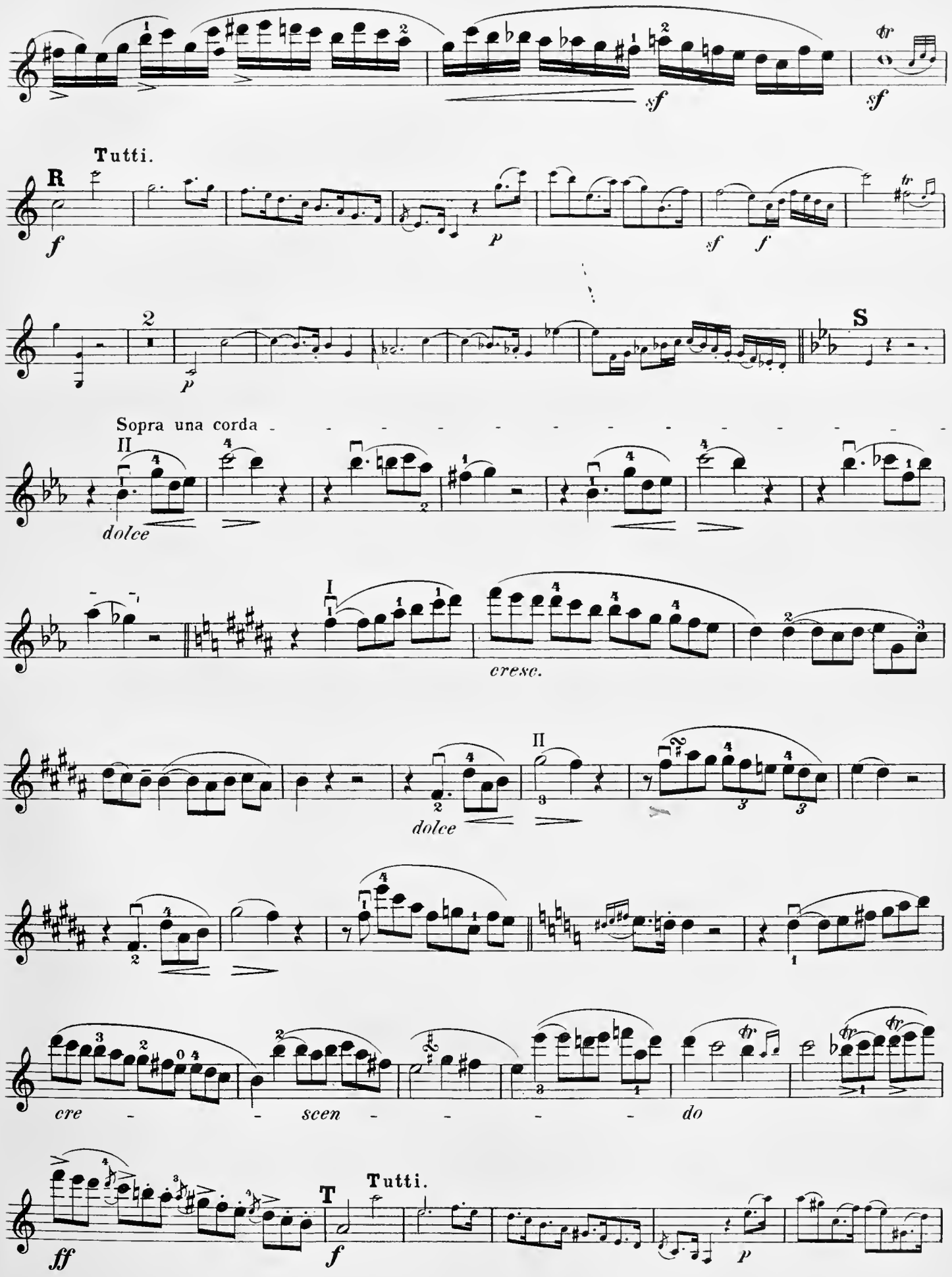

G
II.
I.
cresc.
dimin.
H
Tutti.

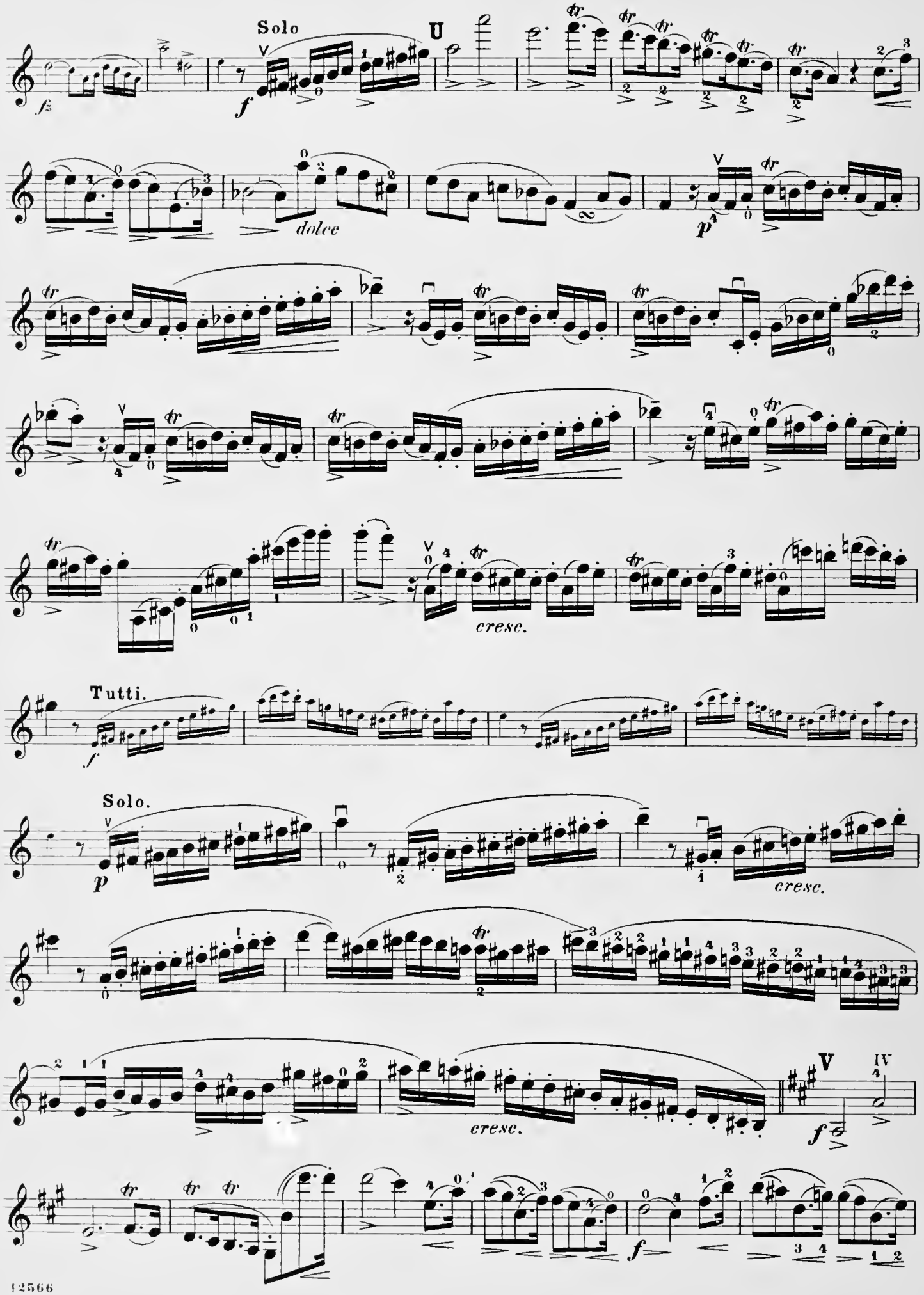
Violin.

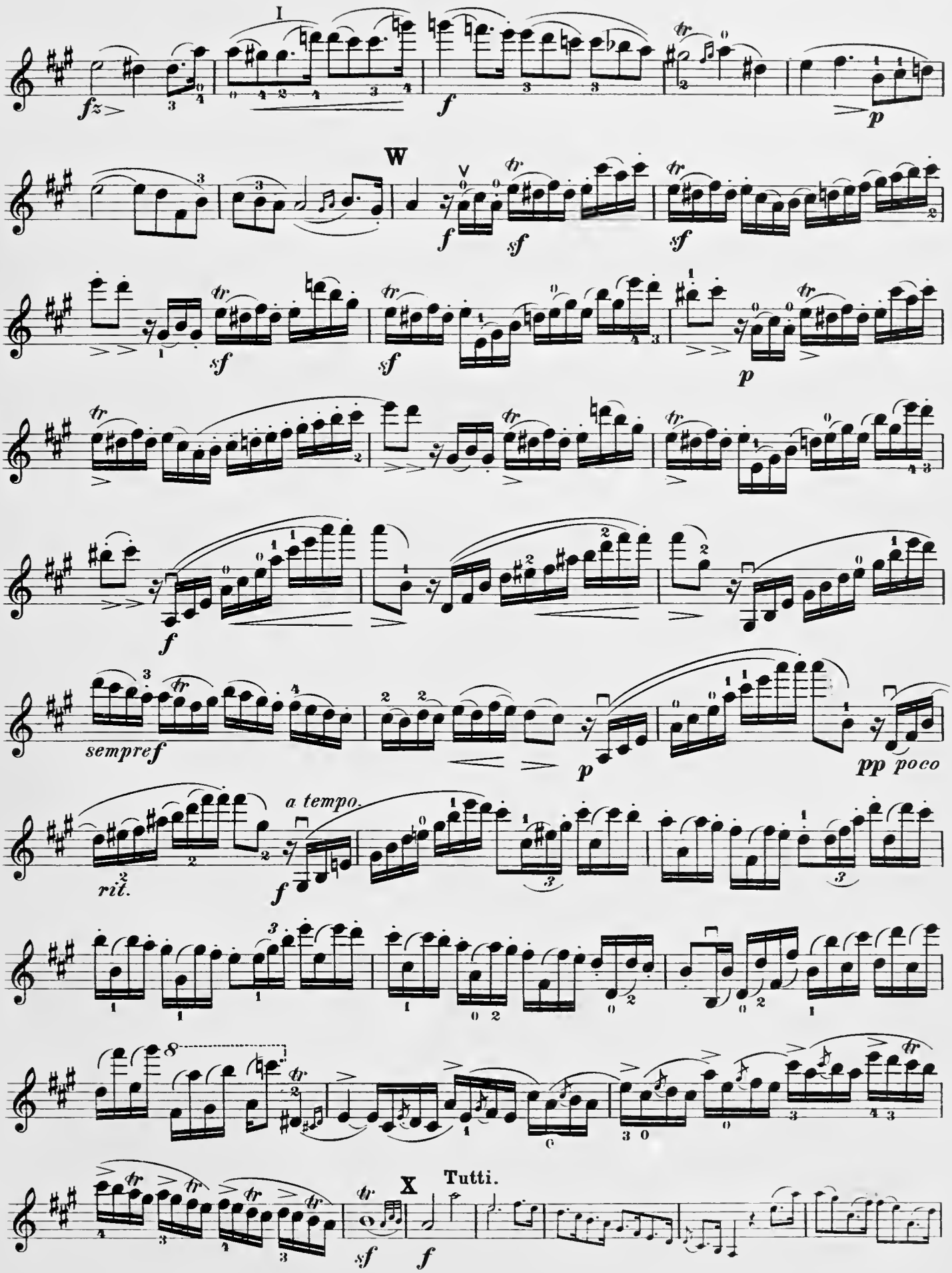



Andante.
Recit.
Solo.
O Tutti.
Allegro moderato.
P Tutti.
Solo.
Q


IV.
p
f
sf
sf
sf
p
f
sempre f
p
pp poco
ritard.
a tempo
f
II.


Tutti.
R
f
p
sf
f
2
p
S
Sopra una corda
II
dolce
I
cresc.
II
dolce
cre - - scen - - - - do
T
Tutti.
ff
f
p


Solo
U
dolce
cresc.
Tutti.
Solo.
cresc.
cresc.
V
IV


I
fz
f
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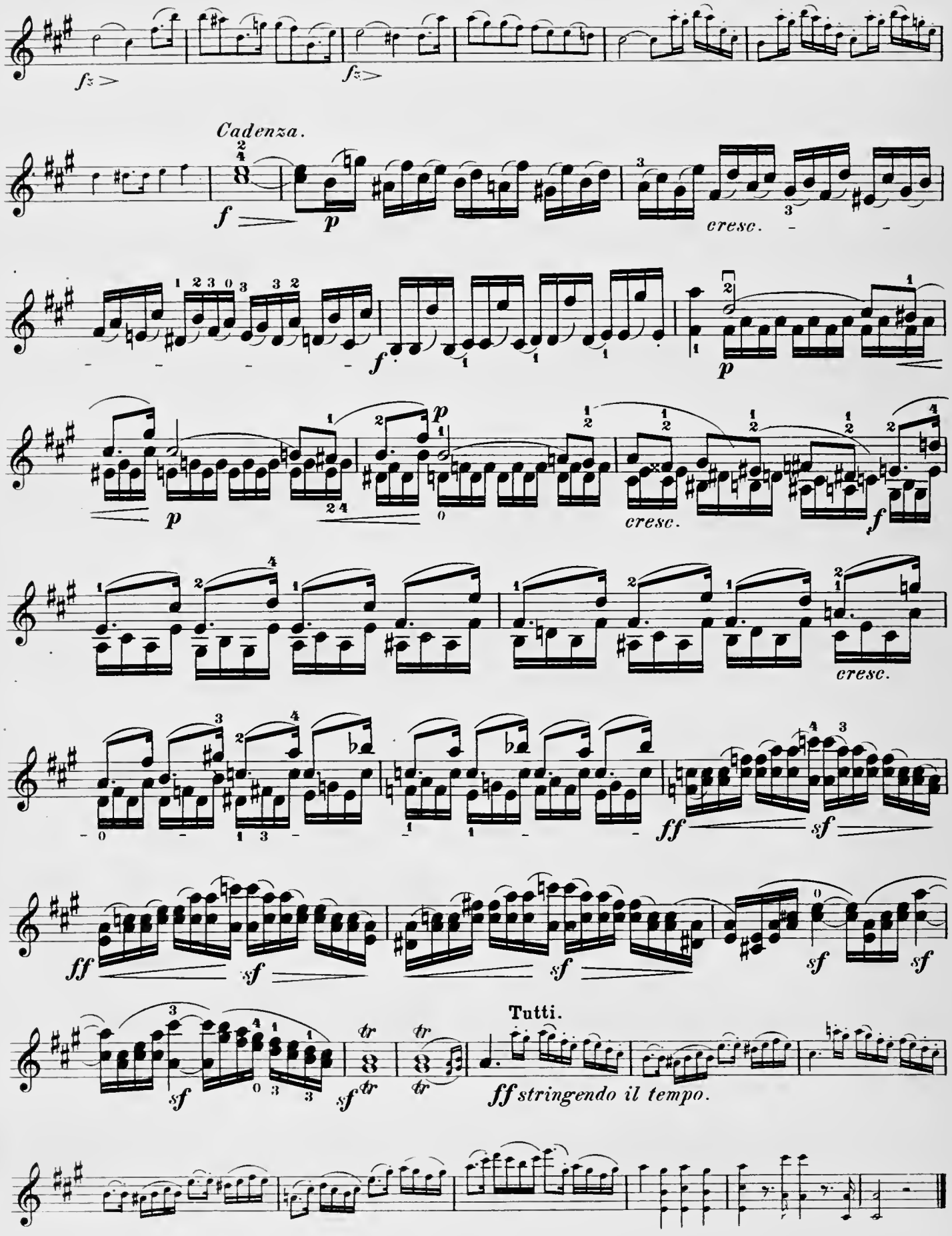
W
sf
sempre f
pp poco
a tempo.
rit.
8
X
Tutti.


fz
fz
Cadenza.
f
p
cresc.
f
p
p
cresc.
f
cresc.
ff
sf
ff
sf
sf
sf
sf
sf
Tutti.
ff stringendo il tempo.

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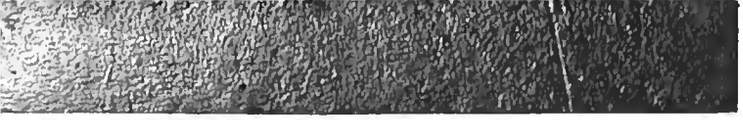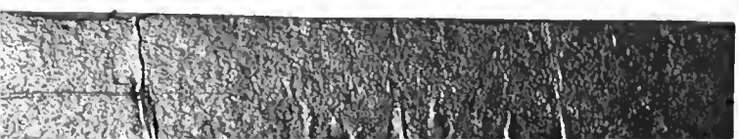
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